– *Hum Aapke Hain Koun...!*

– *Deewar.*

– *Aankhen.*

– *Yeh Dillagi.*

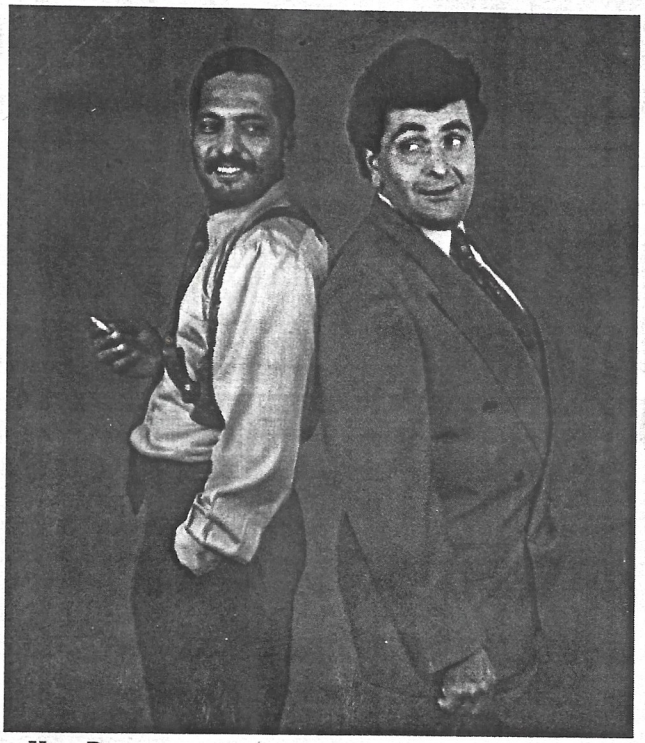
The bhai bhai bond in Bollywood

Hello Brother!

It's 'bhai-bhai', or rather bye-bye, to other relationships when brotherly love takes centrestage in Mumbai's dream factory.

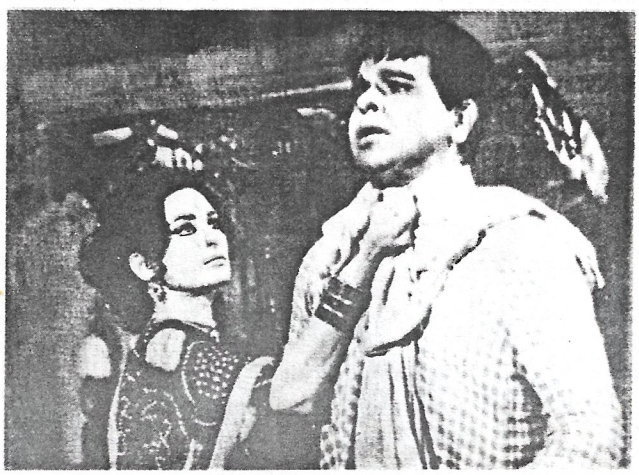
Brotherly affection is not something to be treated lightly in our films. Witness the caper **Chalti Ka Naam Gaadi** in which three real-life **bhailog** Ashok, Kishore and Anoop Kumar essayed reel-life brothers freaking out on cars among other things.

On a more serious note, Sunil Dutt played the bad brother and Rajendra Kumar the noble one in **Mother India**. Perhaps the first touching interaction between brothers came in B.R. Chopra's **Naya Daur**. Dilip Kumar and Ajit play cousins who cannot see eye-to-eye. When they have to face a common enemy in the shape of a city slicker, the former reasons with the latter to sink their differences and join forces. In a memorable scene in which Ajit completely overshadowed the thespian, they embrace and forget their animosity.



– *Hum Dono.*

– *Kishen Kanhaiya.*



– *Bairaag.*

In Guru Dutt's **Pyaasa**, the mercenary brothers of the hero sell off his poems as wastepaper, drive him away from the house, and later try to cash in on the fame their brother's work has acquired.

But probably the one film that made **bhaichaara** a box-office trend was B.R. Chopra's and Yash Chopra's **Waqt**. Ambitiously, Chopra senior wanted real-life father Prithviraj and three sons Raj, Shammi and Shashi to play the father and three sons in this mother of all lost-and-found dramas. However, a couple of scenes (the precursors of many a later sequence) had them meeting each other as strangers long before they realized how they were related. This, advised a filmmaker friend, would look grossly unconvincing given the strong familial stamp on their countenances. Thus did Sunil Dutt and Raaj Kumar come to 'replace' Raj and Shammi, while Shashi was the youngest brother.

Obviously this was a formula later reworked and re-re-worked in several Manmohan Desai and other assorted blockbusters. **Dharam-Veer** (1977/ Dharmendra and Jeetendra), **Amar Akbar Anthony** (Amitabh-Rishi-Vinod), **Suhaag** (Shashi-Amitabh) and **Amar Shakti** (Shashi-Shatrughan) were among the brothers who lost and found each other. Salim-Javed reworked the vintage **Do Ustad** as **Haath Ki Safai** and snazzily recycled **Waqt** as **Yaadon Ki Baaraat**, with a family ditty that replaced the mole as an identity card. When the helplessly trapped eldest brother Dharmendra had tears rolling down his cheeks as his younger siblings recognized and embraced each other, there was scarcely anyone in the audience who did not have a lump in his throat.

But the problem with the lost-and-found motif was that the writers could not go overboard in showing sibling affection. Only when brothers remained together could this be shown — and so we had the nauseatingly sugary expressions, acts, dialogues and lyrics, best exemplified by Sooraj Barjatya's **Hum Aapke Hain Koun!...** and **Hum Saath Saath Hain**. These **sukh-dukh ke saathi** even

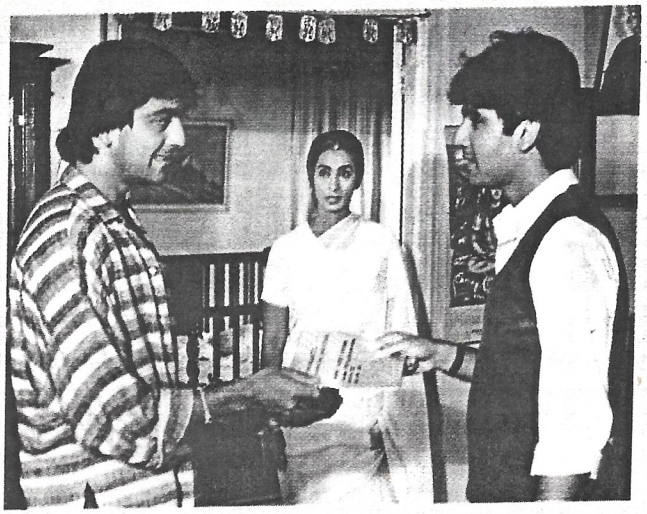
thought nothing of accompanying a brother on his honeymoon as a gesture of filial prem! In times of joy, they celebrated picnics and marriages, in troubled times they were literally falling over each other in making noble sacrifices.

Maybe this is why a caper like David Dhawan's **Aankhen** clicked so hugely — here was a refreshingly idiotic, comic and impossible duo who loafed and fooled around as if there was no serious tomorrow. Govinda and Chunky Pandey, despite their hyped personal antagonism excelled in doing the riotous pair. They bullied their father, brainwashed dear granny, flirted audaciously and even had for company a monkey that drove cars! The Hollywood candyfloss musical **Sabrina** was a rich source of inspiration for Bollywood.

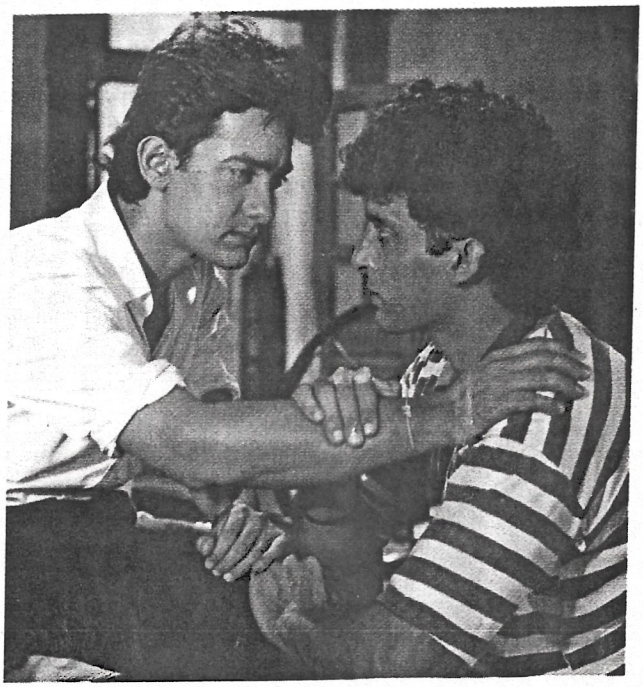
Naresh Malhotra adapted the story for the Akshay-Saif film **Yeh Dillagi**. Saif was the spoilt brat, the incorrigible playboy who was protected by his oh-so-straight elder brother Akshay Kumar who is even ready to sacrifice his girl out of brotherly love. Sunny Deol tried to rehash both **Sabrina** and the copy in his directorial debut, not-so-imaginatively titled **Dillagi**, but despite a touching sequence here and a warm scene there, the lack of soul and spirit in the film made it a no-no at the b-o.

Obviously, dramatic potential was best realized by contrasting the temperament or character of two brothers. Within this came the variation of half-brothers, one legitimate and the other **naajayaz** (illegitimate). Shashi was the cheerful legal heir and Amitabh the dour fruit of sin in Yash Chopra's **Trishul**, which was rehashed in **Uttar Dakshin** with Jackie and Rajnikant and again cloned in **Vansh** with Sudesh Berry and Siddharth. However, in all these cases, the drama was centered more on the father vs. the son that he never acknowledged.

A variation came in Shafi Inamdar's delightful **Hum Dono** where the legit son Nana Patekar was incensed with his happy-go-lucky illegitimate counterpart, Rishi Kapoor, with whom he has to



– *Naam.*



– *Jo Jeeta Wohi Sikandar.*

– *Ram Lakhan.*

– *Parinda.*

– *Zakhm.*

– *Hum Saath Saath Hain!*

helplessly strike a deal to inherit his father's millions! All the 'twin brother films' too followed this contrasting theory with one good-one evil or one rich-one poor or even one meek-one tough character. Thus came **Ram Aur Shyam** (Dilip Kumar), **Kishen Kanhaiya** (Anil Kapoor), **Dil Hi To Hai** (Jackie Shroff), **Jai-Kishan** (Akshay Kumar), **Judwaa** (Salman Khan), **Raja Aur Runk** (Master Mahesh), **Paap Aur Punya** (Shashi Kapoor) and others.

Dilip Kumar in **Bairaag** and Amitabh Bachchan in **Mahaan** played two brothers as part of their triple role act, the third role being that of the father. For variation, **Jaan Se Pyaara** and **Ghazab** had Govinda and Dharmendra do the dual act with one of the brothers a mentally challenged character. In the latter film, the mentally challenged one is killed and turns into a ghost who interacts with the normal one! Somewhere along the line, this must have had a role to play in inspiring Kamal Haasan to depict one sibling as stunted in **Appu Raja**, and he seems to be toying with a similar theme in **Abhay**.

Examples of one brother as a stabilizing influence on the wayward guy were witnessed in Mahesh Bhatt's **Naam** (Kumar Gaurav failing to keep Sanjay Dutt away from the crooked path), **Ghulam** (a reformed Aamir Khan convincing his errant criminal brother Rajit Kapur to dare go straight), **Jo Jeeta Wohi Sikander** (Mamik trying to instill a directionless Aamir with purpose) and Jackie Shroff persuading Anil Kapoor to toe the honest path in **Ram Lakhan**. In a reversal, Anil Kapoor is a simple guy whose cold-blooded murder in **Parinda** makes his criminal **bhai** Jackie kill his own boss (who has murdered Anil and wife Madhuri) and finally break away from the shackles of crime. Randhir Kapoor is reformed after his association with lumpen elements which results in the death of his professor-brother Amitabh Bachchan in **Kasme Vaade**.

In any case, the one-good-and-one-evil/bad/errant-brother formula was too tempting an angle to be missed by our scriptwriters and filmmakers. Besides the examples listed above, we had Chandrachur Singh who was the morally ramrod-straight brother of the depraved Sharad Kapoor in the recent **Josh**.

Prem Chopra mastered the art of playing the bad brother who disintegrates the joint family in quite a few films, the most notable of which was Raj Khosla's **Do Raaste**, in which his black deeds are forgiven in the end by the noble Rajesh Khanna and the saintly

eldest stepbrother Balraj Sahni. In **Upkar** he learns the hard way that greed for money does not pay, thanks to his idealistic brother Manoj Kumar. Family splintering also comes via Raj Kiran in **Ghar Ek Mandir** and Mithun Chakraborty in **Swarag Se Sunder**, two consecutive films from one banner.

In a parable that was allegorical to the epic 'Mahabharat', **Hum Paanch** director Bapu sneaked in an element from the Ramayan too with the Vibhishan-like role of Sanjeev Kumar as brother to the Ravan-like, Amrish Puri. Sanjeev was himself the deranged brother of the sympathetic Jeetendra in **Khilona**. Thankfully, the **bhai-ka-badla** angle never made big news, but for a rare film like **Shaan** where Shashi Kapoor and Amitabh Bachchan avenged the destruction of their eldest brother Sunil Dutt. In fact, strangely enough, it was more often the villain who went berserk once his brother was annihilated by the good guys, the recent **Farz** being the latest addition to the list. The kid brother angle wasn't too exploited either, except very sporadically, as in **Kaho Na... Pyar Hai** between Hrithik Roshan and Abhishek Sharma.

REAL LIFE

The sibling syndrome extended to real life in many ways. Brothers Vijay and Chetan Anand helmed most of Dev Anand's early home productions as well as outside films. The earlier Khans (Feroz, Sanjay and Akbar) co-starred in some films, Feroz and Sanjay playing long-lost brothers in **Mela**. The Kapoors too interacted, with Raj Kapoor's childhood role being enacted by Shashi Kapoor in **Aag** and **Awara** and both Shashi and Shammi acting in RK Films productions later (**Satyam Shivam Sundaram** and **Prem Rog** respectively). Aamir and Faisal (the new **Mela**), and Salman and Arbaaz under Sohail Khan's direction (**Pyaar Kiya To Darna Kya** and **Hello Brother**) were other examples.

Outside the acting sphere the list is endless, but special mention must be made of Rakesh Roshan and his composer brother Rajesh, Jeetendra and his brother Prasanna Kapoor, and Boney Kapoor with brothers Anil and Sanjay.

— DR. RAJIV VIJAYAKAR g

POPULAR BROTHERS IN THE INDUSTRY

COMPOSERS

Kalyanji-Anandji
Anand-Milind
Jatin-Lalit
Sanjeev-Darshan
Sajid-Wajid

– Kalyanji-Anandji.

CINEMATOGRAPHERS

Fali and Jal Mistry
Nariman and
Faredoon A. Irani

– The Anand Bros.

FILMMAKERS

Subhash and Ashok Ghai
Nasir and Tahir Husain
Vir and Vinod Chopra

PRODUCER	DIRECTOR
Parvesh	Umesh & Rajiv Mehra
Romu	Raj Sippy
Mukesh	Mahesh Bhatt
Shankerbhai	Vijay Bhatt
Subhash	Manmohan Desai

OTHERS

Filmmakers B.R. & Yash Chopra and Dharam Chand (Cinematographer)

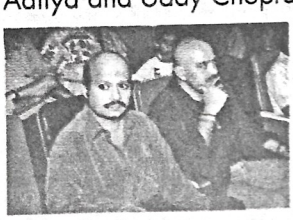
Directors Abbas-Mustan and Husain Burmawala (Editor)

Composer Shravan & singers Vinod and Roopkumar Rathod

Imtiaz and Amjad Khan (never co-starred).

Aditya and Uday Chopra

– Jatin-Lalit.



– The Roshans.

– Sanjeev-Darshan.